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A NOTE ON *FREQUENTĀRE*

The explanation of the association of the inceptive meaning with the ending *-sco* through the influence of a type verb like *cresco* may be found set forth by Brugmann (*Grund*, II, § 270), and is generally accepted. *Cresco* is a verb whose meaning necessarily is "to grow" and the like, quite apart from the force of the ending.

While studying the force of Latin "frequentatives" in *-tāre*, it occurred to me that a similar explanation might be offered for this class of verbs. The *-to* verbs are probably denominatives of feminine nouns formed with the suffix *-tā*. We actually have feminine nouns like *offensa* < *offend-tā*, *defensa* < *defend-tā*, *repulsa* < *repul-tā*, and their corresponding verbs *offenso* < *offend-tā-īo*, *defenso* < *defend-tā-īo* and *repulso* < *repul-tā-īo*. The verb *frequentō*, *-āre* (from adjective stem *frequent-*) has the appearance of a frequentative verb, and has, of course, the most pure frequentative meaning possible. It occurs as early as Plautus (*Cist.* 10). *Frequentō*, *-āre* on account of its apparent similarity of form may have been associated with the frequentative verbs, and thus have become the type verb from which the frequentative meaning was transferred to the ending.

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CICERO'S JUDGMENT OF LUCRETIVS

In the latest volume of the *Harvard Studies in Classical Philology* Mr. H. W. Litchfield has examined and criticized in a most brilliant and lucid manner the various interpretations of Cicero's puzzling statement, and himself connects the tradition of the insanity of Lucretius with Cicero's judgment: the poet has genius and such skill as would not be expected from a man of unsound brain. But if the poet were sane at intervals, why should he not have been in full possession of those faculties in those intervals? I still think that the key is to be found in the contempt of Cicero for Epicureanism. I lately noticed a sentence in the *Digest* xlv. 3. 31: "inter artifices longe differentia est et ingenii, et naturae, et doctrinae, et institutionis." The *artifex* varies in his natural ability and in his training; the Epicureans, to Cicero, were the most ignorant of men and altogether careless of technique; an artistic poem was the last thing to be expected from the school. Lucretius had *ingenium* as a man; *natura* he had as a poet; but *doctrina* and *institutio* were inconsistent with Epicureanism from Cicero's point of view. And yet (*tamen*) the poem is the work of a learned man: faint praise from one who would rather not praise anything at all from the hated school.

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